

Seiner MÜTTER in treuer Liebe gewidmet.

Lieder und Tanzweisen

für

das Pianoforte zu vier Händen componirt

von

PHILIPP SCHARWENKA.

Op. 54.

- | | | |
|-----------|---|---------------|
| Heft I. | { N ^o 1. Marschlied, E dur | } Pr.M. 2,50. |
| | { N ^o 2. Mädchenreigen, B dur | |
| Heft II. | { N ^o 3. Liebeslied, F moll | } Pr.M. 2,50. |
| | { N ^o 4. Polnischer Tanz, Cis moll | |
| Heft III. | { N ^o 5. Lied im Volkston, Es dur | } Pr.M. 2,50. |
| | { N ^o 6. Menuett D dur | |

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Eingetragen in das Vereins Archiv.

Den Verträgen gemäß geschützt
Entst. Stat. Hall.

CARL SIMON, BERLIN, W.

58 Friedrichstraße.

Leipzig. Fr. Volkman.

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Stettin, E. Simon.

1884.

C.S. 1043, 1044, 1045.

Verlag von Carl Simon, Leipzig.

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Lieder und Tanzweisen. Nº 1.

Marschlied.

Lebhaft und kräftig.

Secondo.

Philipp Scharwenka, Op. 54. Heft I.

f e ben marc.

sf

sf

sf

sempre f

tr

Lieder und Tanzweisen. Nº1.

3

Marschlied.

Philipp Scharwenka, Op. 54. Heft I.

Primo.

Lebhaft und kräftig.

f e ben marcato

f

f

tr

3

sempref

Secondo.

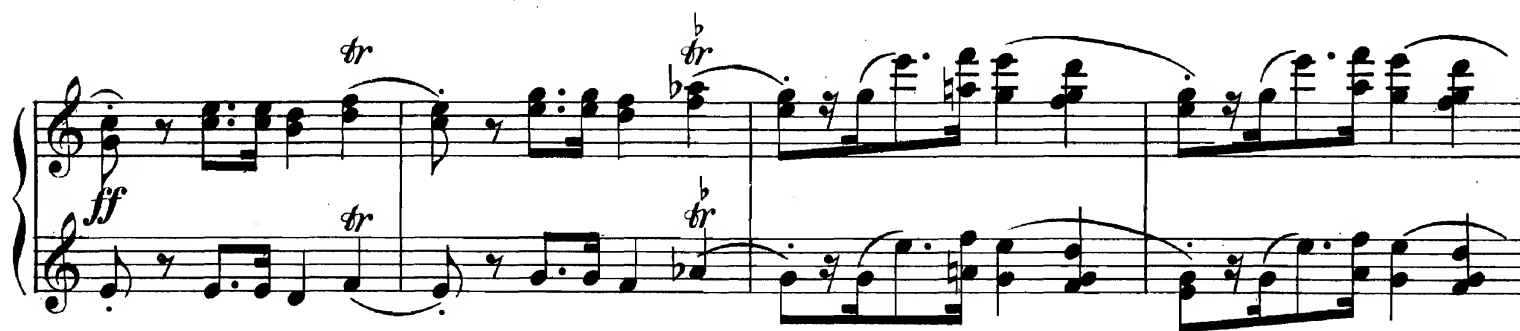
First system of musical notation. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed above the lower staff towards the end of the system.

Second system of musical notation. The upper staff continues the intricate melodic pattern. The lower staff has a *ff* (fortissimo) dynamic marking at the beginning. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Third system of musical notation. The upper staff shows a melodic line with some rests. The lower staff features a *fr* (forzando) marking, followed by a *p* (piano) dynamic, and then a *f* (forte) dynamic. The system ends with a double bar line and a key signature change to two sharps (F#, C#).

Fourth system of musical notation. The upper staff continues with a melodic line. The lower staff has a *p* (piano) dynamic marking at the start, followed by a *f* (forte) dynamic. The system concludes with a double bar line and a key signature change to one sharp (F#).

Fifth system of musical notation. The upper staff features a melodic line with some rests. The lower staff has a *f e ben marc.* (forte e ben marcato) dynamic marking at the beginning. The system concludes with a double bar line and a key signature change to natural (no sharps or flats).



Secondo.

f *f*

f *f*

f *f*

f e risoluto

tr tr

f pp cresc. f

C.S.1043

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music is in common time (C). The score consists of two systems. The first system has four measures, and the second system has four measures. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The melody features a trill in the first measure of the first system, and the piano accompaniment features a trill in the first measure of the first system. The melody ends with a double bar line, and the piano accompaniment continues for two measures.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and bar lines. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, and the voice part is in the upper register. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has two measures. The piano part features a melody with a trill in the first measure of the first system, and a trill in the first measure of the second system. The voice part features a melody with a trill in the first measure of the first system, and a trill in the first measure of the second system. The lyrics are "The Rose Tree" and "The Rose Tree".

Secondo.

The musical score is written for piano and bass. The key signature consists of two sharps (F# and C#). The score is divided into six systems, each with a piano staff on top and a bass staff on the bottom. Dynamics include *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), and *f e ben marc.* (forte e ben marcato). Articulation marks such as accents (^) and slurs are used throughout. The piano part features complex chordal textures and rapid passages, while the bass part provides a steady accompaniment with some melodic lines. The score concludes with a double bar line and repeat dots.

The musical score is written for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The key signature is three sharps (F#, C#, G#). The score is divided into six systems, each with two staves. The first system includes a measure with a dotted line and the number 8, indicating a first ending. Dynamics include *f*, *pp*, *cresc.*, and *f*. Articulations include accents, trills (*tr*), and slurs. The second system features a variety of chords and single notes. The third system includes trills and slurs. The fourth system includes a measure with *sf* and *tr*, and a measure with *f e ben marc.*. The fifth system includes a measure with *sf* and a measure with *f*. The sixth system includes trills and slurs.

Secondo.

3

sempref

cresc.

ff

p

p

f

First system of musical notation for the Primo part, measures 1-4. The music is in A major (three sharps) and 3/4 time. It features a piano introduction with triplets and slurs.

Second system of musical notation for the Primo part, measures 5-8. The music continues with a piano introduction, featuring a triplet in measure 6 and a trill in measure 8. The instruction *sempre f* is written above the staff in measure 7.

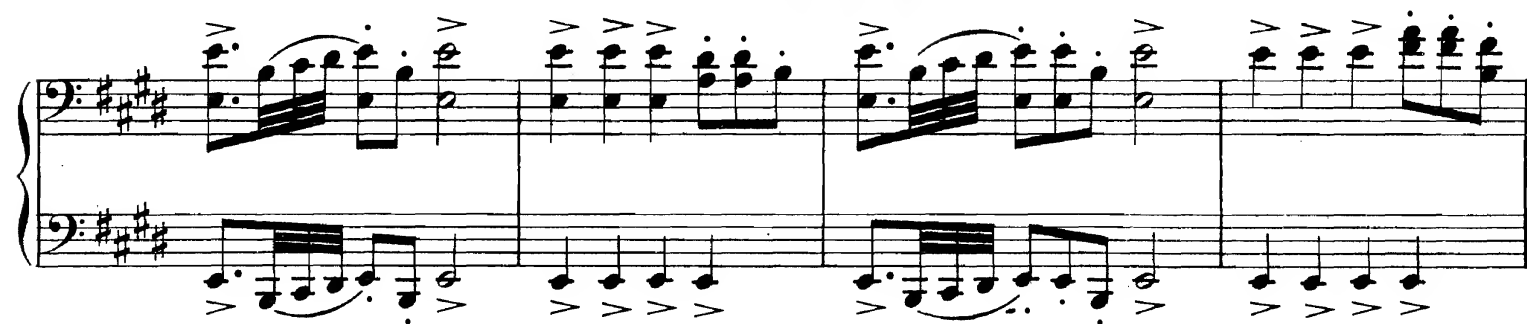
Third system of musical notation for the Primo part, measures 9-12. The music continues with a piano introduction, featuring a triplet in measure 12 and a crescendo marking *cresc.* above the staff in measure 10.

Fourth system of musical notation for the Primo part, measures 13-16. The music continues with a piano introduction, featuring a fortissimo *ff* marking in measure 13 and trills in measures 13, 14, and 15.

Fifth system of musical notation for the Primo part, measures 17-20. The music continues with a piano introduction, featuring a piano *p* marking in measure 19.

Sixth system of musical notation for the Primo part, measures 21-24. The music continues with a piano introduction, featuring a fortissimo *f* marking in measure 21, a piano *p* marking in measure 22, and a fortissimo *f* marking in measure 24.

Secondo.





First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music begins with a fermata on a half note in the treble staff. The bass staff contains a series of eighth notes. The phrase *fe ben marc.* is written above the bass staff. The system concludes with a double bar line.



Second system of musical notation, continuing the piece. It features a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The system concludes with a double bar line.



Third system of musical notation, continuing the piece. It features a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The system concludes with a double bar line.



Fourth system of musical notation, continuing the piece. It features a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The system concludes with a double bar line.



Fifth system of musical notation, continuing the piece. It features a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The system concludes with a double bar line.



Sixth system of musical notation, continuing the piece. It features a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The system concludes with a double bar line.

Nº 2.
Mädchenreigen.

Mässig geschwind.

Secondo.

p con grazia

mf

p *cresc.* *sf* *sf* *f*

Nº 2.

45

Mädchenreigen.

Mässig geschwind.

Primo.

p *con grazia*

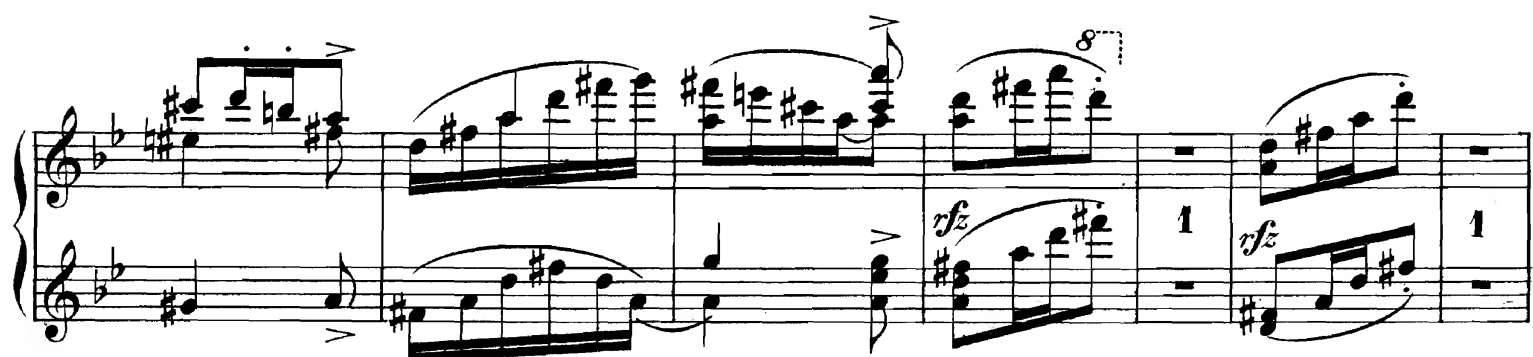
p *mf*

cresc. *sf*

f *sf*

Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It begins with a half note G2, followed by a series of eighth notes: A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8, D8, E8, F8, G8, A8, B-flat8, C9, D9, E9, F9, G9, A9, B-flat9, C10, D10, E10, F10, G10, A10, B-flat10, C11, D11, E11, F11, G11, A11, B-flat11, C12, D12, E12, F12, G12, A12, B-flat12, C13, D13, E13, F13, G13, A13, B-flat13, C14, D14, E14, F14, G14, A14, B-flat14, C15, D15, E15, F15, G15, A15, B-flat15, C16, D16, E16, F16, G16, A16, B-flat16, C17, D17, E17, F17, G17, A17, B-flat17, C18, D18, E18, F18, G18, A18, B-flat18, C19, D19, E19, F19, G19, A19, B-flat19, C20, D20, E20, F20, G20, A20, B-flat20, C21, D21, E21, F21, G21, A21, B-flat21, C22, D22, E22, F22, G22, A22, B-flat22, C23, D23, E23, F23, G23, A23, B-flat23, C24, D24, E24, F24, G24, A24, B-flat24, C25, D25, E25, F25, G25, A25, B-flat25, C26, D26, E26, F26, G26, A26, B-flat26, C27, D27, E27, F27, G27, A27, B-flat27, C28, D28, E28, F28, G28, A28, B-flat28, C29, D29, E29, F29, G29, A29, B-flat29, C30, D30, E30, F30, G30, A30, B-flat30, C31, D31, E31, F31, G31, A31, B-flat31, C32, D32, E32, F32, G32, A32, B-flat32, C33, D33, E33, F33, G33, A33, B-flat33, C34, D34, E34, F34, G34, A34, B-flat34, C35, D35, E35, F35, G35, A35, B-flat35, C36, D36, E36, F36, G36, A36, B-flat36, C37, D37, E37, F37, G37, A37, B-flat37, C38, D38, E38, F38, G38, A38, B-flat38, C39, D39, E39, F39, G39, A39, B-flat39, C40, D40, E40, F40, G40, A40, B-flat40, C41, D41, E41, F41, G41, A41, B-flat41, C42, D42, E42, F42, G42, A42, B-flat42, C43, D43, E43, F43, G43, A43, B-flat43, C44, D44, E44, F44, G44, A44, B-flat44, C45, D45, E45, F45, G45, A45, B-flat45, C46, D46, E46, F46, G46, A46, B-flat46, C47, D47, E47, F47, G47, A47, B-flat47, C48, D48, E48, F48, G48, A48, B-flat48, C49, D49, E49, F49, G49, A49, B-flat49, C50, D50, E50, F50, G50, A50, B-flat50, C51, D51, E51, F51, G51, A51, B-flat51, C52, D52, E52, F52, G52, A52, B-flat52, C53, D53, E53, F53, G53, A53, B-flat53, C54, D54, E54, F54, G54, A54, B-flat54, C55, D55, E55, F55, G55, A55, B-flat55, C56, D56, E56, F56, G56, A56, B-flat56, C57, D57, E57, F57, G57, A57, B-flat57, C58, D58, E58, F58, G58, A58, B-flat58, C59, D59, E59, F59, G59, A59, B-flat59, C60, D60, E60, F60, G60, A60, B-flat60, C61, D61, E61, F61, G61, A61, B-flat61, C62, D62, E62, F62, G62, A62, B-flat62, C63, D63, E63, F63, G63, A63, B-flat63, C64, D64, E64, F64, G64, A64, B-flat64, C65, D65, E65, F65, G65, A65, B-flat65, C66, D66, E66, F66, G66, A66, B-flat66, C67, D67, E67, F67, G67, A67, B-flat67, C68, D68, E68, F68, G68, A68, B-flat68, C69, D69, E69, F69, G69, A69, B-flat69, C70, D70, E70, F70, G70, A70, B-flat70, C71, D71, E71, F71, G71, A71, B-flat71, C72, D72, E72, F72, G72, A72, B-flat72, C73, D73, E73, F73, G73, A73, B-flat73, C74, D74, E74, F74, G74, A74, B-flat74, C75, D75, E75, F75, G75, A75, B-flat75, C76, D76, E76, F76, G76, A76, B-flat76, C77, D77, E77, F77, G77, A77, B-flat77, C78, D78, E78, F78, G78, A78, B-flat78, C79, D79, E79, F79, G79, A79, B-flat79, C80, D80, E80, F80, G80, A80, B-flat80, C81, D81, E81, F81, G81, A81, B-flat81, C82, D82, E82, F82, G82, A82, B-flat82, C83, D83, E83, F83, G83, A83, B-flat83, C84, D84, E84, F84, G84, A84, B-flat84, C85, D85, E85, F85, G85, A85, B-flat85, C86, D86, E86, F86, G86, A86, B-flat86, C87, D87, E87, F87, G87, A87, B-flat87, C88, D88, E88, F88, G88, A88, B-flat88, C89, D89, E89, F89, G89, A89, B-flat89, C90, D90, E90, F90, G90, A90, B-flat90, C91, D91, E91, F91, G91, A91, B-flat91, C92, D92, E92, F92, G92, A92, B-flat92, C93, D93, E93, F93, G93, A93, B-flat93, C94, D94, E94, F94, G94, A94, B-flat94, C95, D95, E95, F95, G95, A95, B-flat95, C96, D96, E96, F96, G96, A96, B-flat96, C97, D97, E97, F97, G97, A97, B-flat97, C98, D98, E98, F98, G98, A98, B-flat98, C99, D99, E99, F99, G99, A99, B-flat99, C100, D100, E100, F100, G100, A100, B-flat100, C101, D101, E101, F101, G101, A101, 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cresc. poco a poco

più cresc. f

sf f con fuoco

f p

sf p con delicatezza

pp un poco rit.

cresc. poco a poco

più cresc. f

f f con fuoco

fz p fz p 1

con delicatezza

pp un poco rit.

Erste Sammlung.

CLASSISCHE UND MODERNE Hausmusik für Pianoforte ZU 4 HÄNDEN (ORIGINALWERKE UND ARRANGEMENTS.)

aus dem Verlage von **CARL SIMON, BERLIN, W. 58, Friedrich-Strasse.**

Den internationalen Verträgen gemäss geschützt. Eigentum des Verlegers für alle Länder.

Auslieferungslager in Leipzig bei **F. Volckmar.** Paris, **Durand, Schoenewerk & Co**

NB. Die mit * bezeichneten Werke sind auch für Pianoforte zu 2 Händen, hingegen die mit + angemarkten für Orchester erschienen.

<p>* Ahlwarth, C. Op. 6. Souvenir de Colberg. Salon-Polka. 1,20</p> <p>* Beethoven, L.v. Berühmte Polonaise aus Op. 8 v. Edw. Schult. 1. —</p> <p>* Bendel, Franz. Op. 9. Souvenir de Hongrie. Polka. (A. Cranz.) 2. —</p> <p>* — — — — — Frühlingsmorgen. Salonstück. (Nº 5.) 1. —</p> <p>* — — — — — Gute Nacht. Lied ohne Worte. (Nº 11.) 80</p> <p>Breslaur, E. Op. 25. Im Frühlingssonnenschein. Tonstück. 1,20</p> <p>*+ Ersfeld, Chr. Op. 10. Ständchen 1. —</p> <p>*+ — — — — — „ 11. Schlummerlied. 1. —</p> <p>*+ — — — — — „ 12. Fantasiestück u. Ballade. 1,20</p> <p>* Gade, Niels W. Ouverture zur Oper „Mariotta“ 2. —</p> <p>— — — — — Festmarsch in B dur. 1,50</p> <p>* — — — — — Scherzino. (Aquarell) D moll. 1. —</p> <p>Hartmann, Emil. Op. 24. Serenade. Trio arr. v. Componisten.</p> <p>+ — — — — — Op. 25. Ouverture tragique. Trauerspiel. Ouvert.</p> <p>— — — — — „ Eine nordische Heerfahrt“ arr. v. Componisten 3,80</p> <p>+ — — — — — „ Nordische Volkstänze“ (Balse-Programm) Volksausg. netto 4. —</p> <p>* — — — — — Nº 1. Scherzo aus Sinfonie in B. 2,50</p> <p>* — — — — — „ 2. Alte Erinnerungen. Menuett. 2. —</p> <p>* — — — — — „ 3. Die Elfenmädchen u. die Jäger. (Scherzo.) 2. —</p> <p>* — — — — — „ 4. Hochzeitsmusik (Halling u. Menuett.) 2,50</p> <p>* — — — — — „ 5. Springtanz. (Nordisch. Nat. Tanz.) 2. —</p> <p>*+ Jaeger, F. Die alte beliebte „Kegelquadrille“ 1. —</p> <p>Janke, Gust. Op. 16. Sechs Jugendbilder. Leicht. eplt. 2. —</p> <p>— — — — — Heft I. Jagdlied, Schlummerlied, Wasserfahrt. 1. —</p> <p>— — — — — Heft II. Albulblatt, Die kleine Bettlerin, Ueberruth. 1. —</p> <p>Jmmeler, Chr. Aufmunterung zum Fleiss. Leichte instruc- tive Tänze. Heft I. Heft II. 2. —</p> <p>Kjerulf, Halfdan. Op. 13. Grosse Polonaise in C dur. 1,80</p> <p>— — — — — Op. 21. Marsch in C moll. 1,40</p> <p>— — — — — „ 22. Rondino in F dur. Nachlass 1,20</p> <p>* — — — — — Die Brautfahrt in Hardanger. arrangirt 50</p> <p>Kleffel, Arno. Op. 5. Ein Kinderfest. 8 Genrebilder.</p> <p>— — — — — Heft I. Heft II. à 2,50</p> <p>— — — — — dasselbe in 4 Doppelnummern Nº 1/4, 1/2, 3/4, 4/4 à 1,40</p> <p>— — — — — dasselbe Nº 5/6. 1,20</p> <p>*+ — — — — — Op. 6. Nº 10 a. „Marsch der Wichtelmänner“ 1,30</p> <p>— — — — — „ 21. Walzer u. Ländler. compl. 5 M. Heft I. II. à 3. —</p> <p>— — — — — „ 25. Streichquartett in G moll. arr. v. Comp. 9. —</p> <p>Kuhlau, Fr. Op. 17. Sonatine in F dur. 1. —</p> <p>* Bach, E. Frühlings Erwachen, arr. v. E. Brissler. 1. —</p> <p>Lessmann, Otto. Op. 23. Walzer in C dur. 1,50</p> <p>— — — — — „ 23 a. derselbe mit Kinderinstrumenten. 2,50</p> <p>* Mendelssohn, F. Op. 61. Nº 4. Hochzeitsmarsch. 50</p> <p>Hasse, Gust. Op. 46. Instr. Unterhaltungsmusik, 6 Nº. 1,50</p> <p>— — — — — Op. 50. Erfolge. 12 Stücke. Umfang: v. 5 Tönen. 5 Hefte. à 1,50</p>	<p>Friedrich, F. Op. 364. Carmen de Bizet. Fantaisie. 3,50</p> <p>Moszkowski, Moritz. Valse brillante. As dur. 3,50</p> <p>* Moszkowski, Moritz. Op. 8. Walzer-Cyclus. A dur, A moll. E dur. G dur. D dur. (nur compl.) 4,50</p> <p>*+ — — — — — Op. 12. Spanische Tänze Heft I. C dur. G moll. A dur. 3,50</p> <p>*+ — — — — — „ 12. Spanische Tänze Heft II. B dur. D dur. 3,50</p> <p>Neumann, E. Op. 3. Zwei Polkas. Silberglöckchen. Tausendschön 1,50</p> <p>*+ Scharwenka, Xaver. Op. 18. Menuett in B. arr. v. Comp. 2,50</p> <p>— — — — — Op. 21. Nordisches „Jugrids vise“ Heft I. 2. —</p> <p>— — — — — „ 21. Nordisches „Og lille broder taler“ Heft II. 1,50</p> <p>Schubert, Franz. „Chorlieder“ zu 4 Händen frei übertragen von Prof. H. Ehrlich. Volksausg. n. 3. —</p> <p>Nº 1. Nachthele. 1,50 Nº 5. Graduale. 1,50</p> <p>„ 2. Ständchen. 1,50 „ 6. Gott in der Natur. 1,50</p> <p>„ 3. Nachtigall. 1,50 „ 7. Der Gondelfahrer. 1,50</p> <p>„ 4. Gott im Ungewitter. 1,50 „ 8. Widerspruch. 1,50</p> <p>Nº 9. Mondschein. 1,50</p> <p>Alle Nummern 1-9 auf einmal bezogen 6. —</p> <p>* Schubert, Rindermarsch in G dur. (Nachlass) 50</p> <p>* Langey, Otto. Op. 24. Arabische Serenade. 1,20</p> <p>* Meyer, Carl. Op. 25. Am grünen Strand d. Spree. Walzer. 80</p> <p>* — — — — — Op. 28. Walzer für einen Finger. (Scherz zu 3 Händen). 60</p> <p>* Moszkowski, Moritz. Op. 1. Scherzo B dur. arr. v. G. Papendick 3. —</p> <p>Norton, A. Kirmess. (Fête du village) Heiteres Klavierstück. 1,30</p> <p>Schultz, Edwin. Op. 59. „Jugend Album“ zum Unterricht u. zur Übung im Prima-vista-Spiel. Original-Volks-Opern- und Liederthemen. Heft I. II. III. à 1,50</p> <p>— — — — — Op. 95. Impromptu in Es dur. f. d. Unterricht u. Vortrag. 1,50</p> <p>*+ Soederman, Aug. Op. 12. Schwed. Hochzeitsmarsch arr. von Scherek. 1. —</p> <p>*+ — — — — — Op. 13. Bröllops (Hochzeits-) Marsch aus dem Bauern- hochzeitsquartett. arr. von Edwin Schultz. 1,20</p> <p>* Triest, Heine. Op. 31. Orchesterconcert. E moll. + — — — — — Op. 32. Ein Sommertag. „Norddeutsche Idylle“</p> <p>*+ Nicolai, O. Ouverture: Die lustigen Weiber von Windsor (F 6) n. 1. —</p> <p>* Haydn, Jos. Largo cantabile in FIs. (Balse-Programm) (F 2) n. 1. —</p> <p>+ Hartmann, Emil. Op. 29. Sinfonie in Es dur. 10. —</p> <p>* Kirchner, Fritz. Op. 73. Marcia alla Turca. E moll. 1,20</p> <p>* Lange, Georg. Op. 6. Türkische Schaarwache. 1,20</p> <p>Zarembski, Jules. „Dances polonaises“ à 4 mains. Op. 2. 1^{re} Série, Danses galiciennes Nº 1. 2. 3. à 1 M. 50 bis 2. — Op. 4. 2^{me} Série, Quatre Mazurkas. Cahier I. 2 M. Cah II. 3,60</p> <p>* — — — — — Op. 5. Réverie et Passion, Deux morceaux en forme de Mazurka. Nº 1. C moll. M. 2,50. Nº 2. G dur. 3. —</p> <p>Scharwenka, Ph. Op. 54. Lieder u. Tanzweisen. 3 Hefte. à 2,50</p>
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